Engaging Emergent Writers with Anchor Lessons

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Abstract

This project focused on the creation of curriculum that would support writing development for emergent writers aged 5 to 7 years old. The research-base of the project explored how beginning writers can be scaffolded in their attempts to learn how to write. Past research was also examined to discover how emergent writers can be engaged in developmentally appropriate ways, what writing concepts to expect from young writers, and how to motivate young children to write. Anchor lessons were developed based upon the existing research base that connects children's literature to writing concepts and engagement. The resulting conclusions illustrated the importance of teaching children within their individual zones of proximal development, the use of materialization and private speech, connecting writing to children's literature, and careful attention towards scaffolding instruction based upon children's needs. Each of these findings was built into anchor lessons to support young children's learning to write.

Key Words: Emergent Writing; Kindergarteners; Writing Instruction; Anchor Lessons in Writing; Elementary Education; Writing Curriculum; Scaffolded Writing Instruction; Children's Literature; Proximal Zone of Development; Materialization; Private Speech

Anchor Lessons for Emergent Writers

This project explores the connections between reading and writing for young children. Building upon the related theories (Bodrova & Leong, 1998; Culham, 2006; Gentry, 2005; Keaton, Palmer, Nicholas, & Lake, 2007; Nixon & Topping, 2001; Ray, 2004), anchor lessons were created to teach basic writing skills to emergent writers 5 to 7 years of age. Anchor lessons are effective mini lessons co-constructed by teachers and students that are used to assist students to remember what they learned, return to what was learned, and activate prior knowledge independently. An anchor chart is created by the teacher during the anchor lesson to make learning visible and concrete for students. Anchor charts are charts that hold students' thinking. Student ideas and learning are written on a chart to make thinking visible and public. They serve as a record of instruction. Students continue to refer to them and use them as a guide during future learning (Harvey & Goudvis, 2007).

Why should anchor lessons be created? Children will not learn to write simply by giving then time to write. "When adults read more sophisticated books to children than they can read independently, the children's writing development can actually outpace their independent reading development for some time" (Ray, 2004, p. 15). In connecting this to writing, Ray further explained that teachers should stop asking children to perform limiting writing tasks, such as drawing a picture and labeling it with an explanatory sentence. Ray advocated to replace those activities with open-ended invitations for young writers to create books, so the children can build their own writing identities.

Early literacy instruction needs to include explicit and direct teaching, but it should not be rigid or script-like (Roskos, et. al., 2003). In project, creating writing

anchor lessons was based on the findings Bodrova and Leong (1998), Gibson (2008), Ray (2004), and Roskos et al. (2003), have reported. Teachers need to talk with children about what they notice authors doing in books and then help them imagine how they could create their own books in a similar format.

Galperin (1969) said a tangible object and physical action help represent a concept as the mental action is being learned (as cited in Bodrova & Leong, 1998). The physical action parallels the mental action while learning a new concept and creating a clear connection from old learning to new learning for a child. When using materialization to teach, learners function at high levels of their zones of proximal development. Materialization, as defined by Galperin (1969), is the use of tangible objects and physical actions to represent a concept or strategy as the mental action is being learned (as cited in Bodrova & Leong, 1998). They are able to accomplish tasks they would not be able to without materialization. Finally, learners eventually develop the new mental action and can perform it without the connection to the object and action. Once the mental action is internalized the transitory support of materialization is no longer necessary. Familiar topics and objects were linked with a writing concept for each anchor lesson in this project based on the concept of materialization.

Children's literature can serve as models and inspiration for writing. Researchers have found that children think about writing while reading and listening to children's literature (Bodrova & Leong, 1998; Dixon, 2008; Paquette, 2007; Ray, 2004; Roskos et. al., 2003). Paquette (2007) explained that many teachers hear the following from their students: "Can we hear *just one* more story?" (p. 156). Paquette recommended capitalizing on the pleas to improve the writing ability of children by helping them to

notice what authors do in books and what good writing sounds like. Then, children can imitate on their own (Ray, 2004). To gradually release children to independently use the concepts, Madeline Hunter's lesson plan format was utilized in the planning of the anchor lessons for this writing curriculum project (Hunter & Russell, 2006). Wolfe (1987) found that Madeline Hunter's seven lesson plan steps should be considered, not necessarily followed rigidly. The seven steps developed into this present project were creating the objectives, anticipatory sets, backgrounds, models, checks for understandings, guided practices, and the independent practices.

In the eyes of most adults, young children, especially kindergarteners, go to school to play. From the teacher's perspective, play is more than "just play." It is a rich context for learning for young children (Vukelich, 1993). Through play and appropriate lessons, young children can be taught to write. With the ever increasing concern with academic rigor by governmental entities, it is beneficial for teachers to keep in mind how young children acquire success in writing. As governmental influences increase in education, it is important to place children's best interests at the forefront. Anchor lessons for emergent writers support the developmental framework for growing young writers as well as the necessary academic rigor required within school settings. As part of the writing instructional framework, many researchers have recommended the use of children's literature in the format of picture books to pique children's interest in writing (Dixon, 2008; Horn, 2005, Ray, 2004; Thomas-Fair, 2005). Pictures books can serve as models for not only topics and themes to write about but also as models for literary styles and genres.

Creating anchor lessons for emergent writers holds the potential to motivate and develop young writers. Teachers can capitalize on young children's interest and motivation sparked through quality children's literature to teach writing. In addition, it is important to build from the knowledge-base of how students learn to foster writing development.

What writing concepts can a teacher expect a child in their early years to demonstrate? This is a question many early childhood educators and researchers often ask themselves. Anchor lessons in writing provide a base for children to make necessary connections to the concepts of writing. When children are given a foundation in writing, they will be able to build upon initial concepts with their explorations with future writings.

In 1985, Yopp and Singer (as cited in Keaton et. al., 2007) said, "Mental age does not constrain what children learn, but rather determines the ways in which they can effectively be taught" (p. 232). This highlights the importance of understanding child development and using that knowledge to create developmentally appropriate writing lessons. When this is done, we not only encourage young children's aspirations to be writers, we give them the confidence that they need to use writing as a means to what they want to accomplish in their everyday activities.

Young children enter the school doors with an eagerness to learn. Although easily taken for granted, young children demonstrate writing competency in a variety of ways. One day, as children ambitiously participated at the writing center, a child ran up to Jamie enthusiastically with his paper in hand. On the front page seemed to be black, orange, green, and yellow coloring around the name of a city, along with writing

covering the back from border-to-border. On the reverse, he explained, “It is a good day for rain, but yellow means down pouring rain. Black means houses are falling down. Orange means hurricane.” His picture was the state of Iowa and included types of weather. He had seen weather reports in the media and imitated them. He was writing. This example shows what he already knew about form, content, and the use of writing.

Theoretical Framework

The theoretical framework highlights the research on emergent writers. This section of the report includes subsections about instructional frameworks in writing curriculum, motivation and engagement with writing, and supporting children’s writing. The writing instruction framework section explains writing concepts primary children are expected to demonstrate. The next section, motivation and engagement, includes the current research on engaging young children in writing. Finally, information is shared about how to build emergent writers’ confidence in the instructional support section.

What are the best approaches for teaching emergent writers? Are the latest trends developmentally appropriate for 5 to 7 year old children? What is developmentally appropriate for beginning writers? Literacy skills do not just develop as a child grows older (Gentry, 2005; Bodrova, Leong & Paynter, 1999). However, expecting adult-like writing is not appropriate, nor does it foster writing development in young children. Some might suggest correcting all spelling mistakes, avoiding invented spelling, and require children to make a final mistake-free copy of their writing. Practices such as these may actually suppress the natural development of writing skills in young children (Cusumano, 2008).

Instructional Framework for Writing

Gentry (2005) considered six instructional methods for supporting emergent writers: creating a writing block, teaching in the zone of proximal development, scaffolded writing, use of private speech, materialization, and assessing developmental stages. These instructional methods were utilized during a time explained as writing workshop. Writing workshop is a section of the school day devoted to teaching writing. During this writing time children are taught a direct lesson, write independently, and share their writing with others. During the independent time teachers meet with small groups for direct instruction and conference one-to-one with children.

Feldgus and Cardonick (1999) suggested six steps for writing which were based on a book *Kid Writing: A Systematic Approach to Phonics, Journals, and Writing Workshop* (1999). The six steps included drawing, kid writing, individual mini-lessons, large-group focused mini-lessons, mini-sharing, and publication. The initial step was called the drawing or prewriting stage since drawings are productive ways to organize writing for young writers. Graves (1994) reported that the majority of the work of emergent writers is in the drawing. The drawing is a practice for the writing that will be produced. As a writer sketches a picture the text is unconsciously being created in the mind. In "kid writing," guided phonics-based spelling is implemented where the teacher helps children listen for the sounds in words. The teacher then underwrites what the children produce on paper. During this time many ideas are taught, including but not limited to phonics and concepts of print. Specific writing needs are tailored to each child's changing ability. Then a large-group, focused mini-lesson is taught on a writing skill that most children will need. During this instructional time children read their

writing in an author's chair while others ask questions and make comments. Therefore, the main focus is on the message the writing contains instead of conventions. During the next step, called mini-sharing, children choose a partner for sharing their writing pieces. Following this step of the writing process, children put the final touches on their writing pieces before they publish their writing or share it outside of their classroom setting.

Another important element of writing instruction is called "direct instruction" (Behymer, 2003; Gentry, 2005; Keaton, Palmer, Nicholas & Lake, 2007; Thomas-Fair, 2005). As Thomas-Fair (2005) contends, "The 21st century kindergarten is a dynamic place. The learning that takes place is integrated and multi-leveled, especially in literacy" (p. 1). Writing can be taught along with reading, especially effective in guided reading groups. As an example of direct writing instruction, Thomas-Fair directs the child to write a prediction about what will be read during guided reading by giving the child a sentence starter. Keaton, et. al. (2007) pointed out that evaluating emergent literacy research, developmentally appropriate practice, and direct instruction methods assisted teachers in designing effective literacy programs. Keaton, et al. collected pre-test assessments for 15 mainly affluent kindergarten students in the areas of alphabet recognition, letter-sound associations, sight word recognition, and specific stages of writing development. Due to the varying student scores, they were grouped into three categories: high, average, and low performing. The direct instruction method was the basis of the method conducted for 20 minutes three times weekly, accompanied by playful and motivational extensions to the direct lessons. All three groups had varying results after the post-assessment was gathered. Each group showed growth, with the lowest achieving group showing the greatest gains in letter-sound associations and

writing. After Keaton, et. al., analyzed the results, it was clear that children need a variety of learning designs and found that one size does not fit all to maintain their motivation and attention. When assessment drives instruction, quality literacy activities can be provided for children.

During writing instruction, children need scaffolding. Bodrova, Leong and Paynter (1999) along with other researchers (Behymer, 2003; Gentry, 2005; Elliot & Olliff, 2008; Horn, 2005; Keaton, et. al, 2007) considered it an essential aspect of writing development. "[S]tudies indicate that important literacy skills do not develop spontaneously: instruction shapes them" (Bodrova, Leong & Paynter, 1999, p. 42). Scaffolding is providing the support necessary for a learner to accomplish a task at a superior level than the individual's current level of functioning (Guthrie, 2005). Scaffolded writing is an "innovative method of supporting emergent writing based on Vygotsky's theory of learning and development" (Bodrova & Leong, 1998, p.1). Scaffolding writing technique includes the following: the child chooses a topic, draws, and writes; draws lines for each word in the message with a highlighter; says the sentence out loud; and says the word for each line and writes it. Private speech is used within this technique and consists of the child giving himself/herself auditory directions for new mental actions. Letter boxes and stretching out a word are both used to help writers become aware of the sounds in a word. The boxes materialize the writer's awareness of the sounds by moving an object per box per sound or a piece of fabric can be stretched to exaggerate phonemes in a word (Bodrova & Leong, 1998; Gentry, 2005).

Motivation and Engagement

There are many ways to motivate and engage young children in writing: storytelling, the zone of proximal development, pictures books, and scaffolded writing (Bodrova & Leong, 1998; Culham, 2006; Dixon, 2008; Gibson, 2008; Glasswell & Parr, 2009; Horn, 2005; Paquette, 2007; Ray, 2004; Roskos, Christie, & Richgels, 2003). In addition, a majority of the researchers on motivation and engagement reported developmentally appropriate practice (DAP) as an essential aspect of any part of an early childhood curriculum (Bodrova, Leong & Paynter, 1999; Elliott & Olliff, 2008; Gentry, 2005; Horn, 2005; and Keaton, et. al, 2007).

Horn (2005) reported findings from a Boston Public School project titled *Writing in Kindergarten* and part of this project was storytelling. "All of the children in this kindergarten are writers of story…most of their texts are oral…because in this kindergarten project writing begins with storytelling" (p. 34). During this study, instead of teachers being in charge, the researcher was leading the storytelling while ten other teachers watched. Following the lesson, they met to discuss observations, implications, and issues with kindergarten writing. Storytelling was considered part of the prewriting stage. Throughout this project, Horn (2005) explained that storytelling was a time when young children orally composed texts. For the speaker, it was an opportunity to think through, discover, plan, and develop the story that he/she may, eventually, decide to write. For the audience, it was a chance to play the role of reader and try to comprehend the story being presented. In addition, if the goal is for children to be successful when writing stories, they needed to understand how stories sound as well as possess the language of a story. Read alouds supplemented the understandings of story and book

language. Horn declared three basic writing strategies emerged during storytelling. The storyteller (a) learned order is important, (b) paid attention to details and learned to be consistent with their information as a writer needs to, and (c) considered the listeners of the piece.

Elliot and Olliff (2008) confirmed the importance of creating developmentally appropriate practices across all domains. In order to be developmentally appropriate, lessons were designed for children in their zone of proximal development (ZPD). As Keaton, et. al. (2007) added, "Effective lessons should be taught in an active and challenging manner that create an atmosphere where children are able to engage in meaningful learning. Successful teaching is contingent on lesson designs that meet each child in his/her zone of proximal development" (p. 246). When children were no longer in their ZPD their attention to task lessened. In order to plan for developmentally appropriate practice, educators immediately made use of formal and informal assessments in generating literacy lessons.

A different way to provide the support children need to flourish in their ZPD is the use of peer tutors. Nixon and Topping (2001) found that peer assisted learning affected children's motivation to learn to write. Compared to other students without a peer tutor, children who had received structured peer interaction improved significantly more, possessed more will to write, and were more enthusiastic about their attempts.

A critical factor influencing literacy development is children's early exposure to books. Dixon (2008) claimed that reading improves writing and writing improves reading. Paquette (2007) also recommended engaging students with children's literature. Sharing quality pictures books with young audiences promotes literacy by allowing

children to visualize how authors create entertaining stories. In addition, the use of pictures books to engage and motivate children provided a clear understanding of the purpose of writing, use of writing terms, and vocabulary.

Bodrova and Leong (1998) defined scaffolded writing as, "an innovative method of supporting emergent writing based on Vygotsky's theory of learning and development" (p. 1). Scaffolded writing is based on self-generated messages by the writer and includes two practices: materialization and private speech. In order to foster writing development, scaffolding must help writers build strategies to apply to problems they will come upon, not just answers to specific questions. To assist writers to internalize these strategies materialization can be the link.

When children have a concrete representation to a concept, learning is internalized and individuals can function at higher levels of their zones (Bodrova & Leong, 1998). For substantial gains, couple materialization with private speech. Bodrova and Leong defined private speech as self-directed, regulatory speech where audible directions on how to continue are given to oneself. Both of these practices encouraged development and are temporary. Once skills are fully learned, materialization and private speech are no longer needed.

Instructional Support

Research has substantiated that young children need a variety of instructional supports in order for them to grow and develop in writing. Feldgus and Cardonick (1999) outlined four reasons children should use markers for their illustrations and writing. Foremost, children enjoy markers. In addition, the larger markers are more comfortable for writing than pencils and do not break like pencils. Finally, the writing process used

can be seen as it has to be crossed out instead of erased. Since young children are just developing metacognition, the use of markers can help explain what children may have been thinking during writing if even if they cannot explain it orally.

Cusumano (2008) argued that family and community members may be one of the important instructional supports of young children's writing development. Cusumano wanted family members to believe in their children's ability to succeed with writing. In order to do this, she attempted to empower them to support young writers by presenting open houses, newsletters, family and community writing workshops, and conferences. Her encounters with families and other community members encouraged her to take a proactive role in educating them about how young children learn to write. The content of her information shared with family members included the basic concepts such as the following: drawing and writing are effective methods of communicating, we write left-to-right, letters have flexible shapes, symbols can be used interchangeably, spaces are to be left between words, there are many possible spellings, and a special mark goes at the end. The message the she hoped individuals would generate is that students who are given the supplies, time, and space to create, invent, and learn from their mistakes will more likely enjoy the processes of writing as compared to children who are forced to correct every mistake and rewrite every piece. "Too often, I have seen the fun go out of writing when family members get involved, especially when they demand adult writing conventions from six and seven-year-olds" (p. 9).

Gentry (2005) proposed a writing scale as an instructional support tool. The scale is a fusion of research studies and was originally developed as a gauge of developmental stages of spelling. It included detailed descriptions and distinctions of each level. His

scale, known as the Gentry's Writing Scale, delineates levels of emergent writing by marking the progress from one level to another in terms of symbols versus letter formation, fullness of phonemic representation, qualitative differences in invented spelling based on complexity of letter-sound correspondence, and illustration of the alphabetic principle. The scale included five stages (approximations, Stage 1, Stage 2, Stage 3, Stage 4), which the teacher used to decide the type and timing of appropriate instruction. Formed to be utilized as a minimal competency standard, it assisted teachers in measuring a child's growth against what might be expected. The phases proved writers can function as writers even when they are still developing an understanding of how the alphabetic principle works and supported the basic principle of language learning that function precedes perfect form.

Methodology: Developing Anchor Lessons

Each anchor lesson followed a 7 step lesson plan to support student learning. The elements increase the probability that students will successfully reach the objective. They are not listed as steps to be completed in a specific order, but guidelines to consider when creating lesson plans (Wolfe, 1987; Hunter & Russell, 2006). The steps to develop include anticipatory sets, objectives, backgrounds, modelings, checks for understanding, guided practices, and independent practices.

Children's literature was used to gain student's engagement, motivate them to become authors, and to provide models for writing. Many researchers recommended using children's literature to teach writing concepts since children think about writing while reading and listening to children's literature (Bodrova & Leong, 1998; Dixon, 2008; Paquette, 2007; Ray, 2004; Roskos et. al., 2003). Adult support is important when

teaching students how to write. Ray (2004) said teachers need to point out to students how authors construct their writing so that they can imitate similar elements. Therefore, it is important to search for children's literature to use as models for teaching different types of writing.

In addition, Galperin's (1969) concept of "materalization" (as cited in Bodrova & Leong, 1998) was integrated into the anchor lessons. Tangible objects and physical actions were used to represent concepts as mental actions were being learned. Illustrations of these tangible objects were created to remind students about each concept learned. Some of the ideas designed into the anchor lessons are similar to Coats's (2010) creations for writing workshop.

Setting

This writing curriculum project will benefit many individuals. It was created for teachers of writing. Educators who teach kindergarten, first, second, and third grade students can best utilize the lessons from this project. The most suitable setting for the project is a large classroom; therefore, it will be conducive to large group, small group, and partner work occurring either at different times or simultaneously. Students will need access to a variety of children's literature, writing tools, peer support, and teacher support.

Procedures

The writing curriculum project includes 22 anchor lessons (see figures 1-22). The lessons are intended to support students in making connections between reading and writing, learning basic writing skills, and building confidence in their ability to write. The anchor lessons include children's literature to foster children's connection-making

between reading and writing. Each lesson was created based on the theory that children learn best when they can connect a known object or action to new learning. Each lesson includes a coordinating poster indicated as an appendix to facilitate connection-making. The lessons presented are intended to be foundational to a unit in writing or complementing a unit in writing. They represent anchor concepts for children to learn, therefore, they do not need to be taught in a sequential pattern. The lessons in this section include the following: You are an Author! Part 1, You are an Author Part 2, An Author Uses Tools Part 1, An Author Uses Tools Part 2, Why Do Authors Write? Part 1, Why Do Authors Write? Part 2, What Do Authors Write? – Books, What Do Authors Write? – Labels Part 1, What Do Authors Write? – Labels Part 2, What Do Authors Write? – Lists Part 1, What Do Authors Write? – Lists Part 2, What Do Authors Write? – Letters, What is Important to You? Part 1, What is Important to You? Part 2, What is Writer's Workshop?, Spaghetti and Meatball Spaces, Writing With A Magic Line, Authors Use Resources, Writing with Someone, Share Out Part 1, Share Out Part 2, and Publishing. The lessons follow Hunter and Russell's lesson plan format (2006). Posters, artifacts, and graphic organizers are indicated within each lesson and can be found in the Appendix.

Figure 1

You Are an Author – Part 1

Objective	▪ Students will gain awareness that they are an author. ▪ Students gain ownership and confidence in writing by creating and decorating an "I am an author" folder.
Materials & Resources	▪ Student Folders ▪ Markers ▪ Chart Paper

	▪ Writing Folder Poster (See Appendix A1)

Anticipatory Set	▪ Ask students questions.
	  o Who is an author?
	  o Who is a writer?
	▪ Create an information web on chart paper.

Background	▪ Students reread web created together.

Model	▪ Tell students, "We are all authors!"
	▪ Talk about writers. Writers practice every day. Writers write words and pictures. Instead of talking, we can write what we want to say and share with others.
	▪ Model writing: Let me show you what it looks like to share my ideas with others on paper.
	  o Demonstrate how to organize paper.
	  o Create a picture.
	  o Think aloud when writing. Add a few sentences to match the picture.
	▪ An author needs a safe place to keep all of their work.
	▪ Create "I am an author!" folder to keep all writing.
	  o Write "I am an author!" on the cover.
	  o Decorate with writing: letters, words, writing topics, and ideas.

Independent Practice	▪ Students gain ownership and confidence in writing by creating and decorating an "I am an author" folder.

Figure 2

You Are an Author – Part 2

Objective	▪ Students will gain awareness that they are an author.
Materials & Resources	▪ Information Web ▪ Rylant, C. (2004). *Mr. putter and tabby write the book.* Orlando: Harcourt, Inc. ▪ Authors Anchor Chart

	▪ Authors Graphic Organizer (See Appendix A2) ▪ Paper ▪ Pencil ▪ Author Folder Poster (See Appendix A1) ▪ Lester, H. (1997). *Author: A true story.* New York: Houghton Mifflin Company.
Anticipatory Set	▪ You already know so much about writing! ▪ You are great authors! ▪ Reread information web on the chart paper from last time. ▪ We are going to read about how a man and his cat work together to write. ▪ Read *Mr. Putter and Tabby Write the Book* ▪ What did Mr. Putter do while he was working hard on being an author?
Model	▪ Point out authors use other books to get ideas to write. ▪ Sometimes you just have to go for it! Your idea might change in the middle of your writing, but that is ok. ▪ Create Who is an Author? column on the anchor chart. ▪ Record all ideas students share. o Old people o Young people o Teachers o Moms o Dads o Students o Everyone ▪ Students record on Authors Graphic Organizer while teacher records on the Authors Anchor Chart.
Guided Practice	▪ Today you get a chance to write your very own piece, just like I did last time. ▪ Pass out paper to students. ▪ Monitor and talk with students as they write. ▪ Encourage students to use private speech if needed. ▪ If needed, assist students by writing a blank line for each word in the sentence they want to write.
Independent Practice	▪ Show students the writing folder and picture of the writing folder.

	▪ Students keep writing in their "I am an author!" writing folder. ▪ Display book read aloud along with other books about authors.

Figure 3

An Author Uses Tools – Part 1

Objective	▪ Students will understand the materials needed to be an author.
Materials & Resources	▪ Shulman, L. (2002). *Old MacDonald had a woodshop.* New York: Puffin Books. ▪ Tools of an Author Poster - without title (See Appendix B1) ▪ Tools of an Author Poster - with title (See Appendix B2) ▪ journal ▪ pencil ▪ various types of paper (handwriting, loose leaf, colored, stationary) ▪ envelopes ▪ writing books ▪ notepad ▪ notebook/journal ▪ eraser ▪ stapler ▪ binding ▪ markers ▪ crayons ▪ colored pencils ▪ Miura, T. (2005). *Tools.* San Francisco: Chronicle Books.
Background	▪ Workers use tools. Pretend you are a worker using a tool. ▪ What tools have you used? What work did they help you do?
Anticipatory Set	▪ Picture walk through the book *Old MacDonald had a Woodshop*.

	▪ In our story the sheep uses a lot of different tools to create a farm. Let's read to see what tools the sheep uses to create a farm. ▪ After reading, discuss the tools that helped the sheep create a farm.
Model	▪ The sheep needed a lot of tools to make his creation. ▪ Show students the Tools of an Author Poster without the title. ▪ Who do you think uses these tools? ▪ Authors need tools to create a piece of writing. Show Tools of an Author Poster with title. ▪ Show each tool. Discuss how each tool can be used. o Journal – practice daily writing o Pencil o Various Types of Paper ▪ handwriting paper – to use your best D'Nealian handwriting ▪ loose leaf paper ▪ colored paper – for a neat copy of writing ▪ stationary – for special occasions o Eraser – fix mistakes o Writing books – thick and thin o Markers – for illustrating o Crayons – for illustrating o Colored pencils – for illustrating o Stapler – to put a book together o Binding – to put a book together o Envelopes – to send a letter ▪ Show students where each supply will be kept in the classroom: the writing center and their desk.
Check for Understanding	▪ Monitor the tools students chose to help them write. ▪ Ask students why they chose the tools. How does an author use this tool?
Guided Practice	▪ Students use the tools at the writing center and their desk to create a piece of writing. ▪ Monitor and talk with students as they write. ▪ Encourage students to use private speech if needed. ▪ If needed, assist students by writing a blank line for each word in the sentence they want to write.

Independent Practice	▪ Display book read aloud along with other books about tools.

Figure 4

An Author Uses Tools - Part 2

Objective	▪ Students will understand the materials needed to be an author.
Materials & Resources	▪ Authors Anchor Chart (See Appendix A2) ▪ Miura, T. (2005). *Tools.* San Francisco: Chronicle Books. ▪ Tools of an Author Poster – with title (See Appendix B2)
Background	▪ What tools did you use to write last time?
Model	▪ Review the Authors Anchor Chart. ▪ We have another question about authors. What do authors need? ▪ We need different tools for different jobs. ▪ Read *Tools*
Check for Understanding	▪ On your graphic organizer, record tools that authors use.
Guided Practice	▪ Students share out their ideas for tools author use, while the teacher records them on the anchor chart.
Independent Practice	▪ Try out a different tool than you did last time. ▪ Create a piece of writing using a different tool.

Figure 5

Why Do Authors Write? – Part 1

Objective	▪ Students will understand authors write for the reader. ▪ Students will understand authors write for fun. ▪ Students will understand authors write to become better writers.
Materials & Resources	▪ Messy Room Poster (See Appendix C1) ▪ Berenstain, S., & Berenstain, J. (1983). *Berenstain bears and the messy room.* New York: Random House. ▪ Messy piece of writing (See Appendix C2) ▪ Neat piece of writing (See Appendix C3) ▪ I am an Author folders ▪ Journal
Anticipatory Set	▪ Picture your room in your head. If I walked into your room right now what would I see? ▪ Do you keep your room at home neat or messy? ▪ Read *Berenstain Bears and the Messy Room* o Stop and look at the messy room. What do you notice that should be cleaned up?
Background	▪ Why is it helpful to have a clean room?
Model	▪ It is important to have a neat room so you can play in your room, have others in your room, find what you are looking for, and feel clean. ▪ It is just as important to have clean writing. Clean writing means you have used your best handwriting and organization. ▪ We write so a reader can enjoy our story. Just like you keep your room clean so others can enjoy it with you. ▪ Show students two different pieces of writing o Messy writing o Clean writing o Which one is easy to read? Which one is hard to read? o What do you notice about the clean writing?

	▪ Left to right ▪ Top to bottom ▪ Clean handwriting ▪ Pages in order ▪ Model how to make the messy piece of writing clean.
Check for Understanding	▪ Students choose one piece of writing out of their I am an Author Folder or journal. ▪ Reread your writing and share what is clean about your writing. ▪ Share what is messy and you could make better about your writing.
Guided Practice	▪ Make the changes you shared. ▪ Monitor and talk with students as they write. ▪ Encourage students to use private speech if needed. ▪ If needed, assist students by writing a blank line for each word in the sentence they want to write.

Figure 6

Why Do Authors Write? – Part 2

Objective	▪ Students will understand authors write for the reader. ▪ Students will understand authors write for fun. ▪ Students will understand authors write to become better writers.
Materials & Resources	▪ Messy Room Poster (See Appendix C1) ▪ Authors Anchor Chart ▪ Authors Graphic Organizer (See Appendix A2) ▪ Chart Paper ▪ Markers ▪ Writing Paper
Anticipatory Set	▪ Show students the Messy Room Poster. ▪ Could you play in there? Could you and a friend fit in this room?

Background	▪ Why do authors write?
Guided Practice	▪ Students discuss with a partner about why authors write. o If students do not, mention: ▪ We write for the reader. ▪ We write because it is fun. ▪ We write to become a better writer. ▪ Have students share with the large group. ▪ Record on the Authors Anchor Chart as students share. ▪ Students record on their Authors Graphic Organizer as students share. ▪ Model and think aloud while creating a piece of writing. o Purposefully make mistakes and correct them. For example: Curve writing around the edge on the right instead of going back to the left. Write in all capital letters. Make one line of writing run into the line of writing above it. Leave a word out of a sentence. o Clean up the writing: go back and reread while fixing mistakes.
Independent Practice	▪ Create a neat and clean piece of writing. ▪ Find something in your journal that you could clean up and write neatly. ▪ Think about having fun, becoming a better writer, and making a piece that your reader will enjoy. o Write neatly about something messy. ▪ Examples: ice cream, landfill, dump, toy room, hair ▪ Monitor and talk with students as they write. ▪ Encourage students to use private speech if needed. ▪ If needed, assist students by writing a blank line for each word in the sentence they want to write.

Figure 7

What Do Authors Write? - Books

Objective	▪ Students will learn how to create a book.
Materials & Resources	▪ What We Can Write Poster (See Appendix D1) ▪ Authors Anchor Chart ▪ Authors Graphic Organizer (See Appendix A2) ▪ Amoss, B. (1993). *The great sea monster.* Atlanta: Houghton Mifflin. ▪ Make a Plan on chart paper (2) ▪ Make a Plan Graphic Organizer (See Appendix D2) ▪ Big book made from chart paper ▪ Markers
Background	▪ What does writing look like?
Anticipatory Set	▪ Show What We Can Write Poster. ▪ One thing authors write is books. ▪ Add books to the last column on the Authors Chart. ▪ Students add books to last column of their Authors Graphic Organizer.
Model	▪ We are going to read a book about writing a book. ▪ Read *The Great Sea Monster.* ▪ Stop and discuss during the story. ▪ Fill out the Make a Plan Graphic Organizer on chart paper during the story.
Check for Understanding	▪ As a large group, plan a story by completing a Make a Plan on chart paper as a class. o Doodle to brainstorm o Select characters o Select the setting o Select the events o Select the problem o Select the solution

Guided Practice	▪ Following the plan created by the group, write the story in a big book made from chart paper. ▪ All students participate by helping with suggestions, creating sentences, writing sentences, and adding illustrations.
Independent Practice	▪ Students complete a Make a Plan Graphic Organizer to prepare for writing their own book. o Doodle to brainstorm o Select characters o Select the setting o Select the events o Select the problem o Select the solution ▪ Use the plan to create a book.

Figure 8

What Do Authors Write? – Labels Part 1

Objective	▪ Students will understand labels provide information to the reader.
Materials & Resources	▪ 2 cans of food without labels ▪ Labels from can of food ▪ Various Labels ▪ What We Can Write Poster (See Appendix D1) ▪ Authors Anchor Chart ▪ Authors Graphic Organizer (See Appendix A2) ▪ Ehlert, L. (1987). *Growing vegetable soup.* Orlando: Harcourt, Inc. ▪ Nonfiction Guided Reading Books ▪ Journal
Anticipatory Set	▪ Show cans without labels. We know it is probably some kind of food. If it had a label it would give us more information. ▪ Show labels from the 2 unlabeled cans. ▪ For 2 minutes, search and find labels in the room.

	▪ Let students look in the closet and writing shelf to see labels. ▪ Another place we see labels is in books. ▪ Authors write labels. Show students the What We Can Write Poster. ▪ Add labels to the last column on the Authors Anchor Chart. ▪ Students add labels to their Authors Graphic Organizer.
Model	▪ We are going to read a book. The author used labels to tell the reader more. ▪ Read *Growing Vegetable Soup* ▪ During reading, stop to point out the labels Lois Ehlert uses in her writing.
Check for Understanding	▪ How do they help you understand the story? ▪ What information do you know from the labels that the words did not tell you?
Guided Practice	▪ With partners, students browse through nonfiction guided reading books to find labels. o Students point out and share labels they found with others.
Independent Practice	▪ What do you like to eat? ▪ What ingredients do you need to cook it? ▪ What steps do you follow to make it? ▪ After discussing questions with children, they continue brainstorming and record their own idea for writing with labels in their journal. ▪ Keep the ideas for another writing time.

Figure 9

What Do Authors Write? – Labels Part 2

Objective	▪ Students will learn how to create a piece of writing with labels.
Materials & Resources	▪ Ehlert, L. (1987). *Growing vegetable soup.* Orlando: Voyager Books. ▪ Gibbons, G. (2000). *Apples.* New York: Holiday House. ▪ Ehlert, L. (1988). *Planting a rainbow.* San Diego: Harcourt Brace Jovanovich. ▪ Gibbons, G. (1999). *The pumpkin book.* New York: Holiday House. ▪ What We Can Write Poster (See Appendix D1) ▪ Chart Paper ▪ Markers ▪ Journals ▪ Writing Paper ▪ Nonfiction Guided Reading Books
Anticipatory Set	▪ Look at labels and labels Lois Ehlert used in *Growing Vegetable Soup*. ▪ Another author, Gail Gibbons uses labels in her books. ▪ Browse through books. ▪ Read *Apples*, looking for labels while reading.
Check for Understanding	▪ How do they help you understand the story? ▪ What information do you know from the labels that the words did not tell you?
Model	▪ Today we are going to write together about pumpkins. (Keep writing brief. Focus on including labels.) ▪ Remind students, we use labels to give the reader more information. ▪ Let's write about making something we like to eat. ▪ During writing last time, we came up with a writing idea. ▪ You can be just like Gail Gibbons and Lois Ehlert by creating your own writing with labels.

Guided Practice	▪ Students create their own writing, including labels. ▪ Notice students who are using labels in their writing. ▪ If students are struggling to include labels, remind them to think about what writing looks like when it has labels. Have students search in Lois Ehlert and Gail Gibbons' books for examples again. ▪ Monitor and talk with students as they write. ▪ Encourage students to use private speech if needed. ▪ If needed, assist students by writing a blank line for each word in the sentence they want to write. ▪ Spotlight student work that includes labels as students continue to work on their own writing.
Independent Practice	▪ Students create their own piece of writing with labels.

Figure 10

What Do Authors Write? – Lists Part 1

Objective	▪ Students will learn lists are another way to organize writing.
Materials & Resources	▪ What We Can Write Poster (See Appendix D1) ▪ Authors Anchor Chart ▪ Authors Graphic Organizer (See Appendix A2) ▪ Class List ▪ Battner, B., & Kruglik, G. (2004). *Wallace's lists.* China: South China Printing Company. ▪ Chart Paper ▪ Markers

Anticipatory Set	▪ Show What We Can Write Poster.
	▪ Authors write lists.
	▪ Add lists to the last column on the Authors Chart.
	▪ Students add lists to their Authors Graphic Organizer.
	▪ Show students a list of all the students in our class.
	  o This is a list.
	  o It shows each student in our class.
	  o Each name is on a new line.

	○ Each line is not full of words like when we write sentences.
Background	▪ Have you written a list before? ▪ Why do you think you would write a list?
Model	▪ We are going to read a book about a mouse that likes to write lists. ▪ Read *Wallace's Lists.* ○ Listen to see how many different lists he writes.
Check for Understanding	▪ What kind of lists did he make? ○ Write the list of ideas on chart paper. ▪ What kinds of lists might you write? ○ Continue writing ideas on chart paper.

Figure 11

What Do Authors Write? – Lists Part 2

Objective	▪ Students will learn how to create a list.
Materials & Resources	▪ Chart of list ideas ▪ Darbyshire, K. (2009). *Put it on the list.* New York: Button Children's Books. ▪ Chart Paper ▪ Markers ▪ Writing Paper
Anticipatory Set	▪ Reread chart from last time of idea for writing lists.
Background	▪ How does writing a list help you?
Model	▪ Many of you have seen your family writing a grocery list. ▪ We are going to read a story about a chicken family that

	needs to write a grocery list. ▪ Read *Put It On The List.*
Check for Understanding	▪ Why would it help the chicken family to write a list?
Guided Practice	▪ As a class, write a list of supplies we use to write. o Write a title for the list. o Number each item as they are added to the list. o Write each item on a new line.
Independent Practice	▪ Use the chart we created to decide what kind of a list you want to create. It can be an idea we thought about together or a new idea. ▪ Students create a list. ▪ Monitor and talk with students as they write. ▪ Encourage students to use private speech if needed. ▪ If needed, assist students by writing a blank line for each word in the sentence they want to write.

Figure 12

What Do Authors Write? – Letters

Objective	▪ Students will learn people write letters to communicate with others. ▪ Students will learn how to write a letter.
Materials & Resources	▪ What We Can Write Poster (See Appendix D1) ▪ Authors Anchor Chart ▪ Authors Graphic Organizer (See Appendix A2) ▪ Ahlberg, J., & Ahlberg, A. (1986). *The jolly postman or other people's letters.* New York: Little, Brown & Company. ▪ Chart Paper ▪ Markers ▪ Visitation Appointment with Principal (arrange prior to the lesson)

	▪ Students' writing
Anticipatory Set	▪ Show What We Can Write Poster. ▪ What else do you notice in the picture? ▪ What kind of writing do we call that? ▪ We can write letters. ▪ Add letters to the last column on the Authors Anchor Chart. ▪ Students add letters to their Authors Graphic Organizer.
Background	▪ Have you ever gotten mail? ▪ Have you ever emailed someone or gotten an email from someone? ▪ What did it look like?
Model	▪ The mailman delivers many letters to people every day. We are going to read a book that shows what some of these letters look like. ▪ Read *The Jolly Postman Or Other People's Letters*.
Check for Understanding	▪ What did you learn about letters from this story? ▪ What do you see at the top? ▪ What do you see in the middle? ▪ What do you see at the end? ▪ What was the purpose of writing a letter?
Guided Practice	▪ Today we are going to write a letter to the principal. ▪ We will invite her to come to our classroom to see what we have been working so hard on lately. ▪ Create a greeting, body and closing. ▪ Students talk with a neighbor to create sentences. ▪ Students and teacher write sentences students share to include in the letter. ▪ All students sign the letter and deliver to the principal.
Independent Practice	▪ When the principal visits, students will show their best writing. o Students choose what to display. o Students tell what kind of writing they created.

	○ Students share the purpose of their writing.

Figure 13

What is Important to You? Part 1

Objectives	▪ Students will discuss connections to the real world. ▪ Students will use a real world connection as a writing idea.
Materials & Resources	▪ Newspapers ▪ Carlson, N. (2002). *There's a big, beautiful world out there!* New York: Puffin Books. ▪ Window Poster (See Appendix E1) ▪ Write about the World writing paper (See Appendix E2)
Anticipatory Set	▪ Show a newspaper to students. ▪ Point out one article that many would understand or have heard. ▪ Give students newspapers to read. ▪ Tell students writers often write about what is happening in our world.
Background	▪ Who do you see reading the newspaper? ▪ Who do you think wrote the newspaper?
Model	▪ The story we are going to read is about a girl who is scared. However, she ends up going on some adventures and learns a lot about the world she lives in. ▪ Read *There's a Big Beautiful World Out There!*
Check for Understanding	▪ There were real world events in the story. ▪ A writer could write about any of these events. ▪ What real world event would you want to write about from the story? ○ Encourage students to think about the events and direct them to realize the events included: weather, amusement parks, circus acts, constellations, summer camp, etc.

	▪ Look out the window at our world. While looking thing about something in our world that you can write about. ▪ Show students the Window Poster. This poster will remind us that we can write about read world events.
Independent Practice	▪ Use your imagination to write about what happened at the event. ▪ Use Write about the World writing paper to help organize writing. ▪ Monitor and talk with students as they write. ▪ Encourage students to use private speech if needed. ▪ If needed, assist students by writing a blank line for each word in the sentence they want to write.

Figure 14

What is Important to You? Part 2

Objectives	▪ Students will discuss the topics they are experts on. ▪ Students will use their well know topics as a writing idea.
Materials & Resources	▪ Treasure Note – send prior to lesson (See Appendix F1) ▪ Treasure bags ▪ Gibson, A. (1994). *Small treasures.* New York: Scholastic. ▪ Personal Treasure ▪ Treasure Chest Poster (See Appendix F2) ▪ Journals ▪ Writing paper
Model	▪ We all have things that are important to us. Those things can be called treasure. Treasure is something that means a lot to me. I know a lot about it. ▪ Read *Small Treasures.* ▪ Share one personal treasure. Tell students why it is special.
Anticipatory Set	▪ In small groups, students share the treasure they brought to school. ▪ Ask a few students to share with the group about what they brought and what they know about it.

Check for Understanding	▪ Did you know a lot about what other people were sharing? (Probably not, because they are the expert on it. We are not experts at everything.)
Guided Practice	▪ Writers write about things they know a lot about. If you are an expert on the topic, it would be good to write about it. ▪ Show the Treasure Chest Poster. ▪ This poster will help us remember that we can write about our treasures. ▪ Model writing about a personal treasure. o Brainstorm in journal: Create a web of personal treasures. o Pick one treasure to write about. o Write a short piece about the treasure.
Independent Practice	▪ Students brainstorm in their journal by creating a web of the treasures they brought to share. ▪ Students pick one to write about today on writing paper. ▪ Monitor and talk with students as they write. ▪ Encourage students to use private speech if needed. ▪ If needed, assist students by writing a blank line for each word in the sentence they want to write.

Figure 15

What is Writer's Workshop?

Objectives	▪ Students will learn what writer's workshop should feel like, sound like, and look like.
Materials & Resources	▪ Moon, N. (2003). *Noisy neighbors.* Boston: Houghton Mifflin Company. ▪ What is Writer's Workshop Poster (See Appendix G) ▪ Writer's Workshop Anchor Chart ▪ Writing Paper
Anticipatory Set	▪ Today we are going to read a story about how friends work

	out a problem. ▪ Let's read to find out the problem. ▪ Read pages 4-22 of *Noisy Neighbors*. ▪ Discuss why it is important to have a quiet work space. o Writer's need to be able to think hard. o We can focus better when it is quiet. o Show What is Writer's Workshop Poster while telling students this poster will help us remember how to work in Writer's Workshop
Check for Understanding	▪ Create a Writer's Workshop Anchor Chart. o What should writer's workshop sound like? o What should writer's workshop feel like? o What should writer's workshop look like? ▪ Assure these facts are on the chart: o Practicing writing will make me a better writer and reader. o Writing is fun! o Writers stay in one spot. o Writers write the whole time. o Writers work quietly.
Guided Practice	▪ Reread the anchor chart together. ▪ Have two-three students model and others watch.
Independent Practice	▪ Students practice what it looks like, sounds like, and feels like during writer's workshop. ▪ Monitor and talk with students as they write. ▪ Encourage students to use private speech if needed. ▪ If needed, assist students by writing a blank line for each word in the sentence they want to write.

Figure 16

Spaghetti and Meatball Spaces

Objectives	▪ Students will associate spaghetti and meatballs with spaces between letters and words.

	▪ Students will learn to use small spaces between letters and big spaces between words.
Materials & Resources	▪ Johnson, P. B. (2006). *On top of spaghetti.* New York: Scholastic. ▪ Spaghetti and Meatballs Poster (See Appendix H) ▪ Noodle for each child ▪ Meatball for each child (red bubblegum) ▪ Writing Paper
Anticipatory Set	▪ Have you ever eaten spaghetti? ▪ Did it have meatballs in it? ▪ We are going to read a silly story about eating spaghetti and meatballs.
Model	▪ Read *On Top of Spaghetti.*
Guided Practice	▪ Today we are going to use spaghetti and meatballs to help us write! ▪ We know that writers have to leave spaces so readers can understand what we wrote. ▪ There are two different kinds of spaces: spaghetti spaces and meatball spaces. We put spaghetti spaces between letters. Model writing and putting spaghetti between each letter. ▪ We put meatball spaces between each word. Continue writing and model putting a meatball (red bubblegum) between each word. ▪ Show Spaghetti and Meatballs Poster. This poster will help us remember to use small spaces between letters and big spaces between words.
Independent Practice	▪ Give each student one noodle and one meatball (red bubblegum). ▪ Students use spaghetti and meatballs (red bubblegum) as they write their own story about a runaway meatball. ▪ Monitor and talk with students as they write. ▪ Encourage students to use private speech if needed. ▪ If needed, assist students by writing a blank line for each

	word in the sentence they want to write.

Figure 17

Writing With A Magic Line

Objectives	▪ Students will use a magic line to represent unknown words in their writing.
Materials & Resources	▪ Johnson, C. (1960). *A picture for Harold's room.* New York: HarperCollins Publishers. ▪ Purple crayons ▪ Purple Crayon Poster (See Appendix I) ▪ Chart Paper ▪ Markers ▪ Writing Paper
Background	▪ What does it mean to use your imagination?
Anticipatory Set	▪ We are going to read a story about a boy who uses his imagination. ▪ Read *A Picture for Harold's Room.* ▪ For Harold, the purple line was like magic. He could turn it into anything.
Model	▪ We are going to borrow Harold's purple crayon from him. ▪ This Purple Crayon Poster will remind us to use a magic line like Harold when we do not know how to write a word. ▪ When we are writing today if we come to a word we do not know, we will make a purple line and keep writing. ▪ Model writing. o As writing, sound words out and write phonetically. o Fail to think of the sounds in a couple words and leave a purple line to represent the word.

Independent Practice	▪ Students write, using a purple crayon line to represent any unknown words in their writing. ▪ Monitor and talk with students as they write. ▪ Encourage students to use private speech if needed. ▪ If needed, assist students by writing a blank line for each word in the sentence they want to write.

Figure 18

Authors Use Resources – Part 1

Objectives	▪ Students will learn to utilize the word wall.
Materials & Resources	▪ Banks, K. (2006). *Max's words.* New York: Frances Foster Books. ▪ Word Wall ▪ Pointer ▪ Magazines ▪ Scissors ▪ Glue ▪ Personal Word Wall ▪ Writing Paper ▪ Word Wall Poster (See Appendix J)
Anticipatory Set	▪ What do you collect? ▪ Today we are going to read a story about collections. ▪ Read *Max's Words.*
Guided Practice	▪ Choose a few students to pick a letter on the word wall. ▪ Students use a pointer to point to words under the letter as the class reads them aloud. ▪ Just like Max, we are going to collect words! ▪ Hunt for sight words in magazine titles. ▪ Cut out words and glue them on a personal word wall. ▪ Students read and share their personal word walls with peers.

Independent Practice	▪ Write about your collection. ▪ Remember our word wall has many words that we've collected to use in each sentence of our writing. ▪ Look at the word wall if you need to know how to spell a word. ▪ Show students the Word Wall Poster. This poster will remind us to use the Word Wall. ▪ Monitor and talk with students as they write. ▪ Encourage students to use private speech if needed. ▪ If needed, assist students by writing a blank line for each word in the sentence they want to write.

Figure 19

Writing with Someone

Objectives	▪ Students will learn to work together to improve their writing ability.
Materials & Resources	▪ Wilson, K. (2007). *Bear feels sick.* New York: Margaret K. McElderry Books. ▪ Boushey, G., & Moser. J. (2006). *The daily five: Fostering literacy independence in the elementary grades.* Portland, Maine: Stenhouse Publishers. ▪ Read to Someone I Chart ▪ Write with Someone I Chart ▪ Write to Self I Chart ▪ Writing with Someone Poster (See Appendix K)
Background	▪ What do you know about reading to someone? ▪ Refer students to the Read to Someone I Chart ▪ We are going to use what we know about reading to someone to help us learn how to write with someone.
Anticipatory Set	▪ Why do we write? o As students share ideas, record them on the Write with Someone I Chart ▪ Today we are going to read *Bear Feels Sick.*

	▪ What do you know about the characters in the stories about Bear? ▪ We will read to see how Bear and his friends work together.
Model	▪ While reading the story, point out that Bear needs help. His friends are there to help him.
Check for Understanding	▪ What are some of the things they did to help each other feel well?
Guided Practice	▪ Let's create an I Chart for Write with Someone. What will it look and sound like during Write with Someone? o Record students' comments on the Write with Someone I Chart. o What are some things we could to help a partner during writing? o Continue to record students' comments. ▪ Remind them to use capitals letters. ▪ Remind them to use spaces. ▪ Remind them to use sight words. ▪ Remind them to stretch words out. ▪ Remind them to use punctuation. ▪ Remind them to use them word wall. ▪ Remind them to use their best handwriting. ▪ Remind them to use lowercase letters. ▪ Remind them that writing should be interesting for the reader. ▪ Share the Writing with Someone Poster with students. This poster will remind us what to do during Writing with Someone.
Independent Practice	▪ Give students Write with Someone partners. ▪ Practice helping when your partner needs it. ▪ Gather as a large group to reflect and discuss how student worked during Write with Someone. ▪ Have 2 pairs of students model what it should not look and sound like. ▪ Have 2 pairs of students model what it should look and sounds like.

	▪ All students practice Write with Someone again.

Figure 20

Share Out – Part 1

Objectives	▪ Students will learn how to be an audience member and a speaker.
Materials & Resources	▪ Lester, H. (1995). *Listen buddy*. New York: Houghton Mifflin Company. ▪ Audience Chart ▪ Speaker Chart ▪ Author's Chair ▪ Share Out Poster (See Appendix L)
Background	▪ Why do we write? o Students may answer: ▪ It is fun. ▪ For the reader. ▪ To share information.
Anticipatory Set	▪ After writing time each day, we will spend the last few minutes showing off our work! ▪ During a time we call Share Out, you will get to tell others about your writing. ▪ You will get to see and hear about your friends' writing. ▪ Today we will read a book called *Listen Buddy*. o Listen to see if they bunny knows how to listen.
Model	▪ As the questions are asked and answered the teacher models what it looks and sounds like then asks a pair of students to model what it looks and sounds like. ▪ Record the information discussed on the Audience Chart. ▪ Question 1: What does an audience look and sound like? o Listening ears o Quiet feet and hands o Eyes watching

	○ No talking ▪ Record the information discussed on the Speaker Chart. ▪ Question 2: What does a speaker look and sound like? ○ Speaking voice ○ Eyes watching ○ Hold paper by your tummy, not over face ○ Standing ○ No fidgeting
Check for Understanding	▪ Reread the Audience Chart. ▪ Show me what a good listener in the audience looks and sounds like. ▪ Reread the Speaker Chart. ▪ Show me what a good speaker looks and sounds like. ▪ Show students the Share Out Poster. This poster will remind us to be a good speaker and audience during Share Out.
Guided Practice	▪ Students find one piece of writing from today they would like to share with others. ▪ Randomly call on 3-5 students to sit in the author's chair while sharing their writing. ▪ Monitor how students act as the audience and the speaker. ▪ Give specific feedback consistent with the audience and speaker charts created.

Figure 21

Share Out – Part 2

Objectives	▪ Students will learn how to give compliments and constructive feedback to peers.
Materials & Resources	▪ Lester, H. (1995). *Listen buddy.* New York: Houghton Mifflin Company. ▪ Audience Chart ▪ Speaker Chart

	▪ Share Out Poster (See Appendix L) ▪ Compliments and Feedback Anchor Chart
Background	▪ What does an audience look and sound like? ▪ What does a speaker look and sound like? ▪ Reread Audience Chart and Speaker Chart. ▪ Remind students what the Share Out Poster stands for. ▪ Sentence Strip
Anticipatory Set	▪ Today we are going to learn how to give compliments and feedback during Share Out. ▪ It helps writers to know what the reader and listener think about their writing.
Model	▪ We want to tell the writer exactly what we liked about their writing. That might sound like this, "I like the way you used capitals letters at the beginning of your sentences." or "I was interested because your events were silly." ▪ Sometimes we need to help our friend's make their writing better. We could tell them this by saying, "I like the way you…, but it would be even better if…" ▪ Put the sentence frame on a sentence strip for students' reference. ▪ Create a list of compliments and feedback to be used during Share Out.
Check for Understanding	▪ What are some kind words to use with friends during Share Out?
Guided Practice	▪ Students find one piece of writing they would like to share with others. ▪ Randomly call on 3-5 students to sit in the author's chair while sharing their writing. ▪ Let students share their compliments and feedback. ▪ Give feedback consistent with the ideas listed on the Compliments and Feedback Anchor Chart.

Figure 22

Publishing

Objectives	▪ Students will learn they are authors who can publish work.
Materials & Resources	▪ Leedy, L. (2004). *Look at my book: How kids can write & illustrate terrific books.* New York: Holiday House. ▪ Journal with previous writing ▪ Writing Paper ▪ Pencils ▪ Crayons ▪ Markers ▪ Colored Pencils ▪ Watercolors ▪ Construction Paper ▪ Scissors ▪ Glue ▪ Stapler ▪ Binding ▪ Publishing Poster (See Appendix M)
Background	▪ Who is an author?
Anticipatory Set	▪ You are an author and you are going to publish a piece of writing today! ▪ Let's look at some different ways authors present their work. ▪ Read *Look at my Book.*
Model	▪ I am going to pick an old story from my journal to publish. ▪ Discuss format, layout, and art. ▪ I am going to publish it, so I am going to make a clean copy and make it fancy to share with others. o Divide story into several parts. o Write each part on a page. o Illustrate each page. o Create a cover.

	○ Create a title page. ○ Create an about the author page.
Guided Practice	▪ Students pick one piece of writing to publish. ▪ Students share what they are going to do to the writing to publish it. ○ Example: I am going to divide up the sentences onto many pages and add illustrations to each page.

Conclusions

One question was continually contemplated throughout the curriculum project: How should beginning writers be scaffolded in their attempts to learn how to write? In this section of the report the initial, driving questions that prompted the launching of the project are discussed. The theoretical framework presented in this curriculum project has described writing instruction in the areas of writing instruction framework, motivation and engagement, and instructional support. According to foundational research, successful writing instruction included the writing workshop format, along with infused direct instruction and scaffolding (Behymer, 2003; Bodrova, Leong, & Paynter, 1999; Gentry, 2005; Keaton et. al, 2007; Thomas-Fair, 2005). Overall the researchers recommend it is important to facilitate writing workshop with developmentally appropriate practice in mind, along with lesson development that ensures children are being met in their zone of proximal development. The project limitations and thoughts for future research are also discussed in this section.

Questions That Lead to Project Development

How can emergent writers be engaged in developmentally appropriate ways? Researchers found a few instructional methods conducive to teaching emergent writers: creating a writing block, teaching in the zone of proximal development, scaffolded writing, materialization, and assessing developmental stages (Bodrova & Leong, 1998; Culham, 2006; Elliott & Olliff, 2008; Gibson, 2008; Glasswell & Parr, 2009; Gentry, 2005; Keaton, 2007; Ray, 2004). These concepts were the basis for the development of the anchor lessons for emergent writers in the curriculum presented in this report.

What writing concepts can a teacher expect a child in their early years to demonstrate? Yopp and Singer (1985) reminded us that a child's age does not decide what the child can learn, but instead determines the appropriate way in which the child can effectively be taught (as cited in Keaton, 2007). Bodrova, Leong, & Paynter (1999) and Cusumano (2008) supported that statement when they said what needs to be considered is the method of teaching instead of the concept being taught. Valuable lessons are facilitated in an active and challenging manner creating an environment for children to engage in productive education which meets the child at the individual's zone of proximal development. Along with developmentally appropriate practice, much needed support should be available through scaffolding.

What motivates emergent writers? Emergent writers thrive when they are taught in their zone of proximal development. This is accomplished through the immediate use of formal an informal assessments (Elliot & Olliff, 2008; Keaton, et. al., 2007; Nixon & Topping, 2001). Furthermore, Dixon (2008), Paquette (2007), Ray (2004), and Roskos et. al. (2003) said young writers are motivated by children's

literature. Sharing quality pictures books with young audiences promoted literacy by allowing children to visualize how authors create entertaining stories. Finally, to engage and motivate students Bodrova and Leong (1998) suggested students need a concrete representation so they internalize their learning. Coupling materialization and private speech gives students scaffolding to encourage writing development.

Limitations

One limitation of the study is that it did not incorporate students' use of technology. With the current emphasis on 21st century skills and new literacies, this curriculum projected is limited without technology being incorporated.

Another limit of this study is the required access to specific children's books. Each lesson included the use of children's literature. Therefore, in order to implement the lessons, educators and students need access to the specific literature.

Recommendations

In future research, there is a need to study revising and editing processes with young writers. This writing concept was addressed as an element of writing workshop, but the research reviewed did not include details about revising and editing with young writers.

The writing curriculum project presented in this report should be infused with additional writing instruction. The anchor lessons presented are intended to help young writing grasp the concepts of writing, and they would best be implemented as part of a larger unit in writing.

Finally, emergent writers need continual review and guided instruction. Students will need further lessons and time to apply writing concepts in their independent writing

or writer's workshop. It is important for educators to monitor and talk with students as they learn to write. Students need continual encouragement to be authors.

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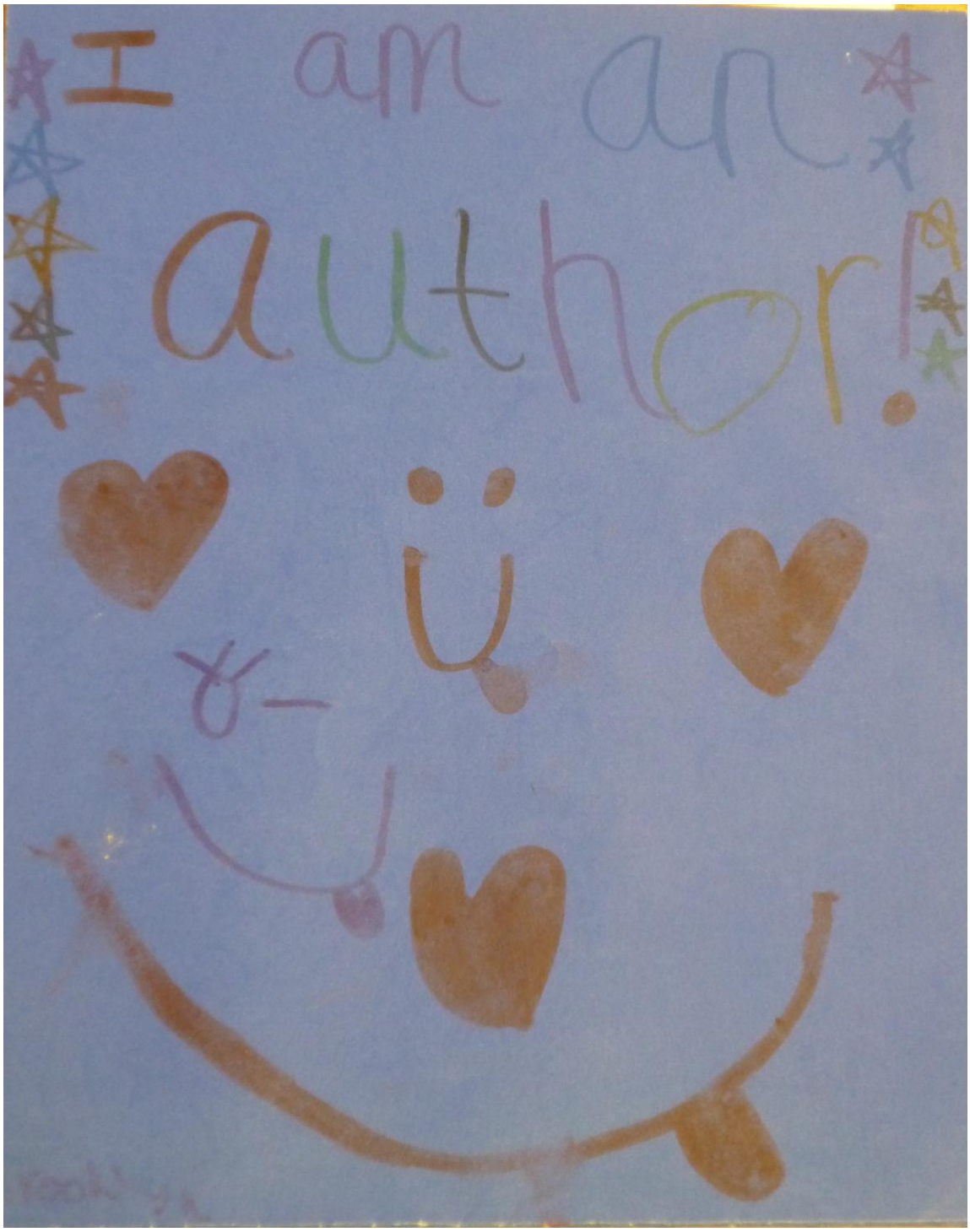
Appendixes

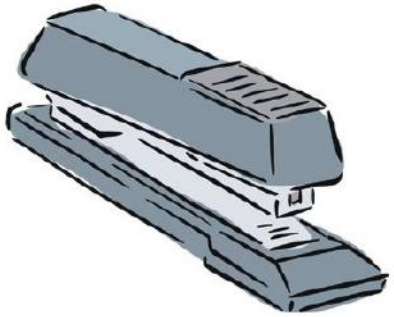
Appendix A1
I am an Author! Folder Poster

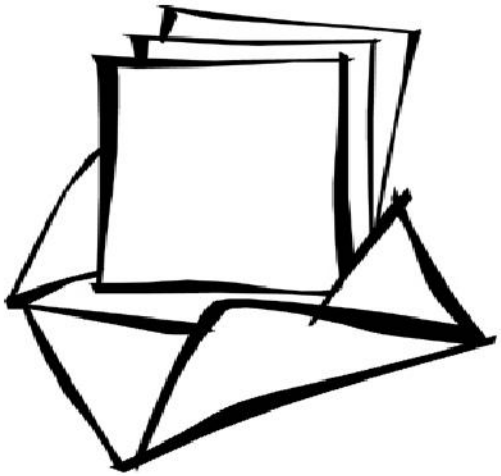


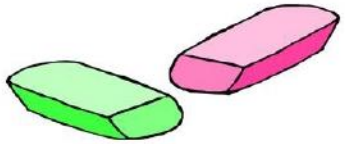
Appendix A2
Authors Graphic Organizer

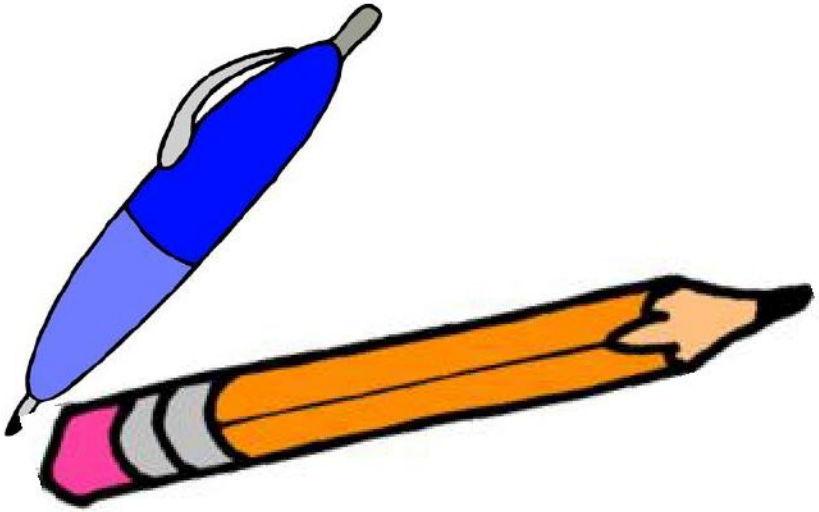
Who is an author?	What do authors need?	Why do authors write?	What do authors write?

Appendix B1
Authors Use Tools Poster without title

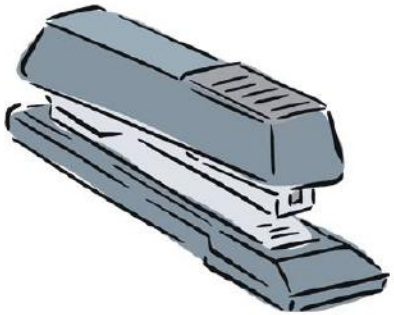


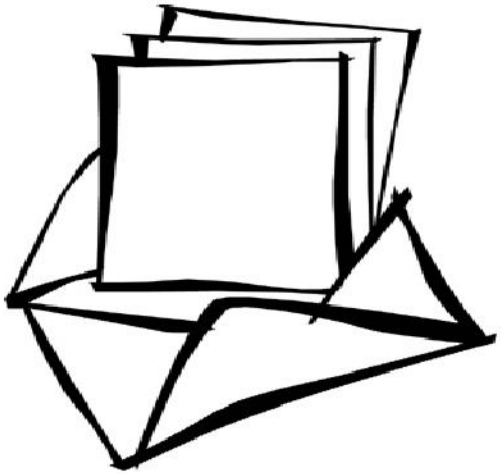


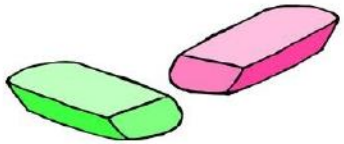


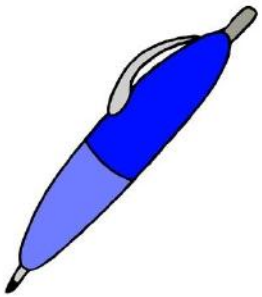


Appendix B2
Authors Use Tools Poster with title

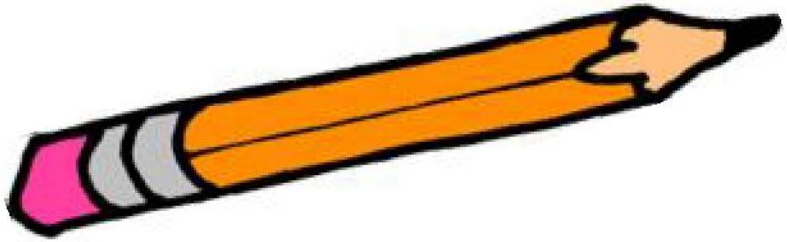








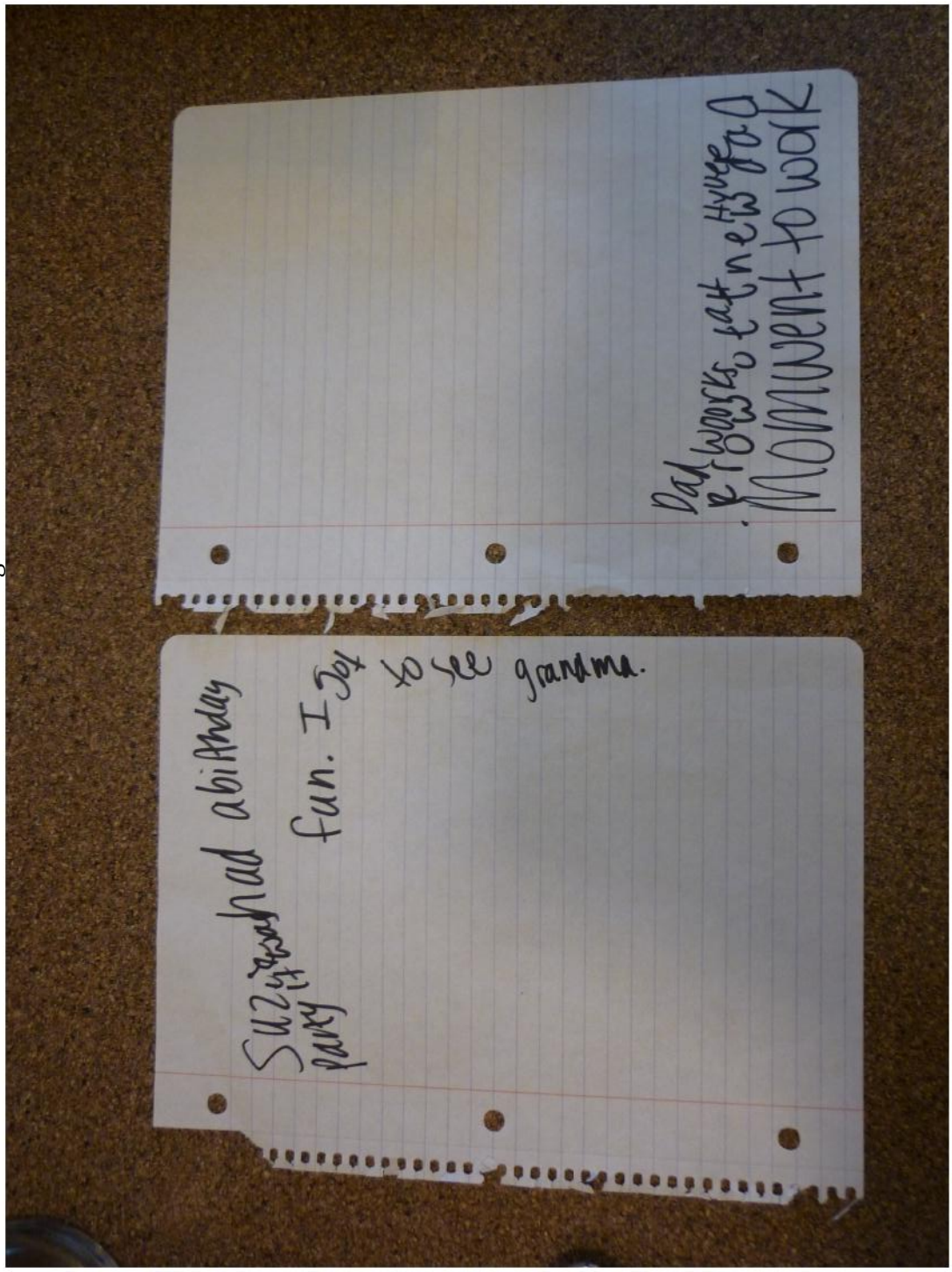
Authors Use Tools



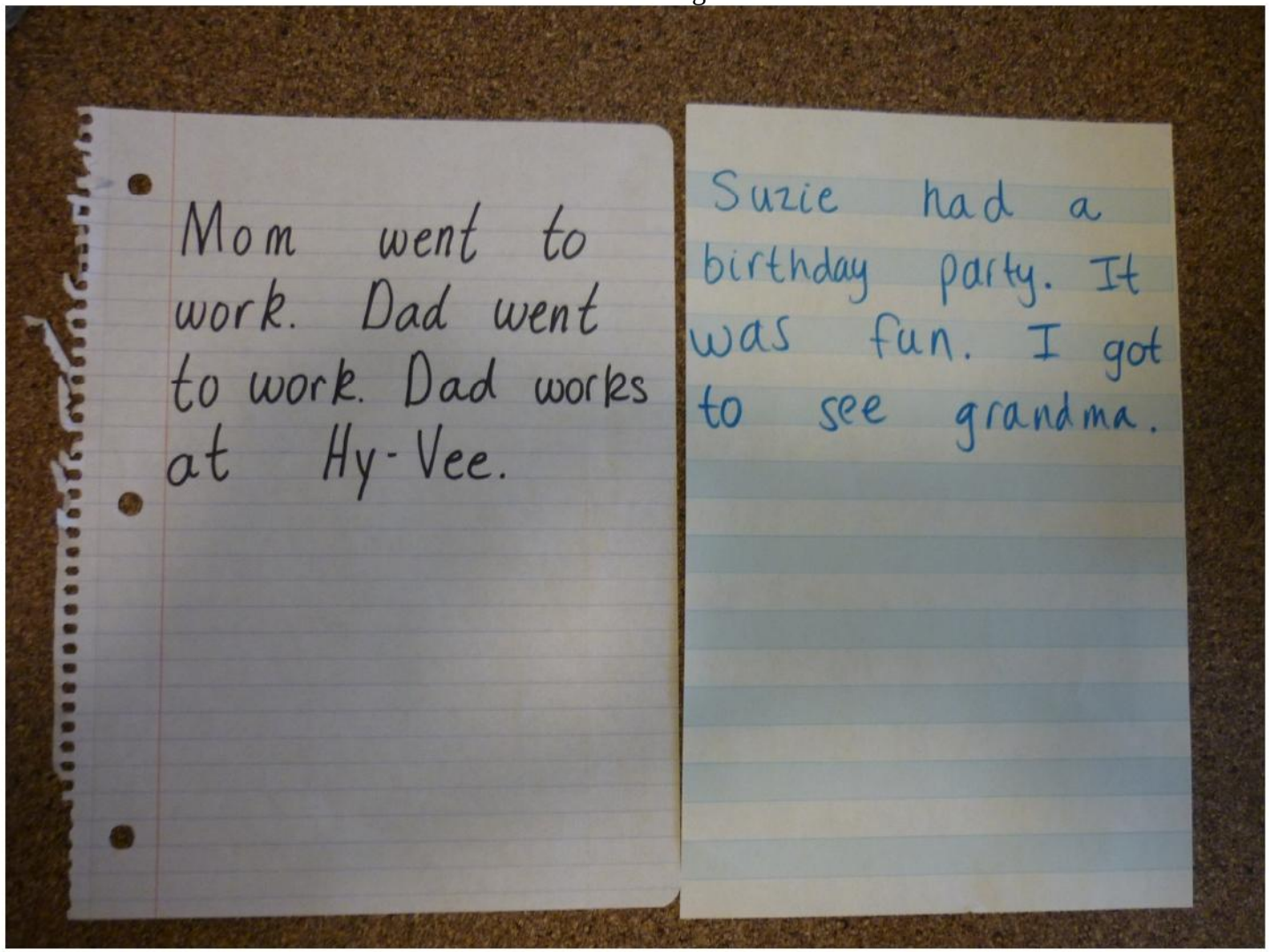
Appendix C1
Messy Room Poster

Authors write for the reader.

Appendix C2 Messy Writing



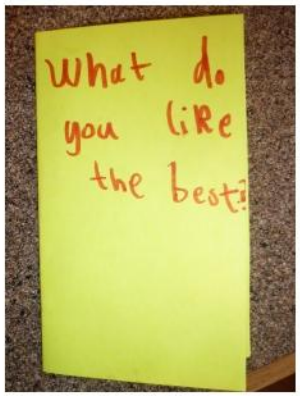
Appendix C3
Clean Writing



Appendix D1
What We Can Write Poster

What We Can Write

Books



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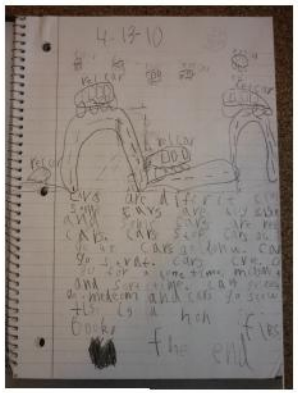
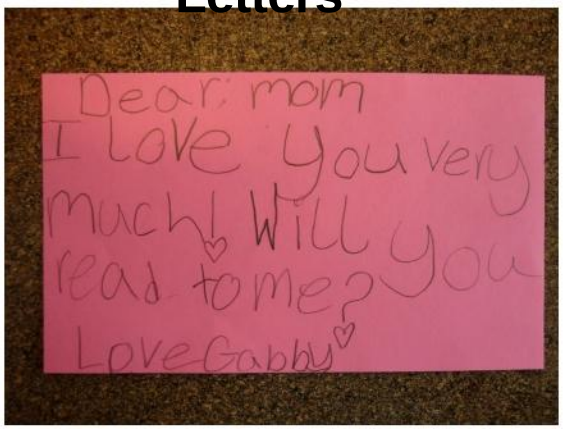


Lists

Letters



Appendix E1
What is Important to You – Part 1 Poster

Authors write about the world.

Appendix E2
Write About the World Paper

Appendix F1
Treasure Note

Bring Your Treasure!

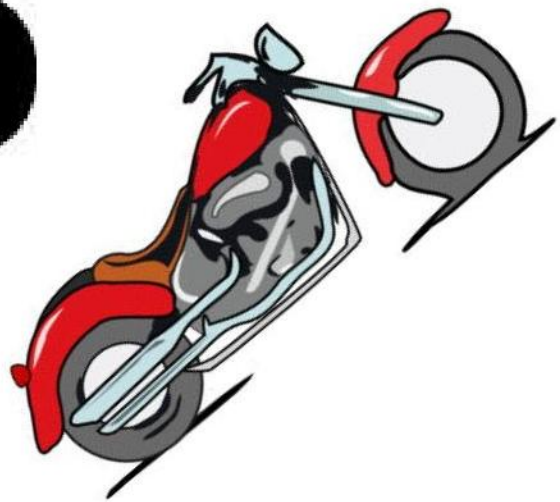
We all have small treasures. They are objects that represent us or something we have done. They are events in our life we will always remember. You could bring a picture that represents the event. In the bag provided, please bring a bag of 5 treasures to share with our class tomorrow.

Appendix F2
What is Important to You - Part 2

Authors write about their treasure.

Appendix G
What is Writer's Workshop Poster

Authors work quietly during Writer's Workshop.



Appendix H
Spaghetti and Meatball Spaces Poster

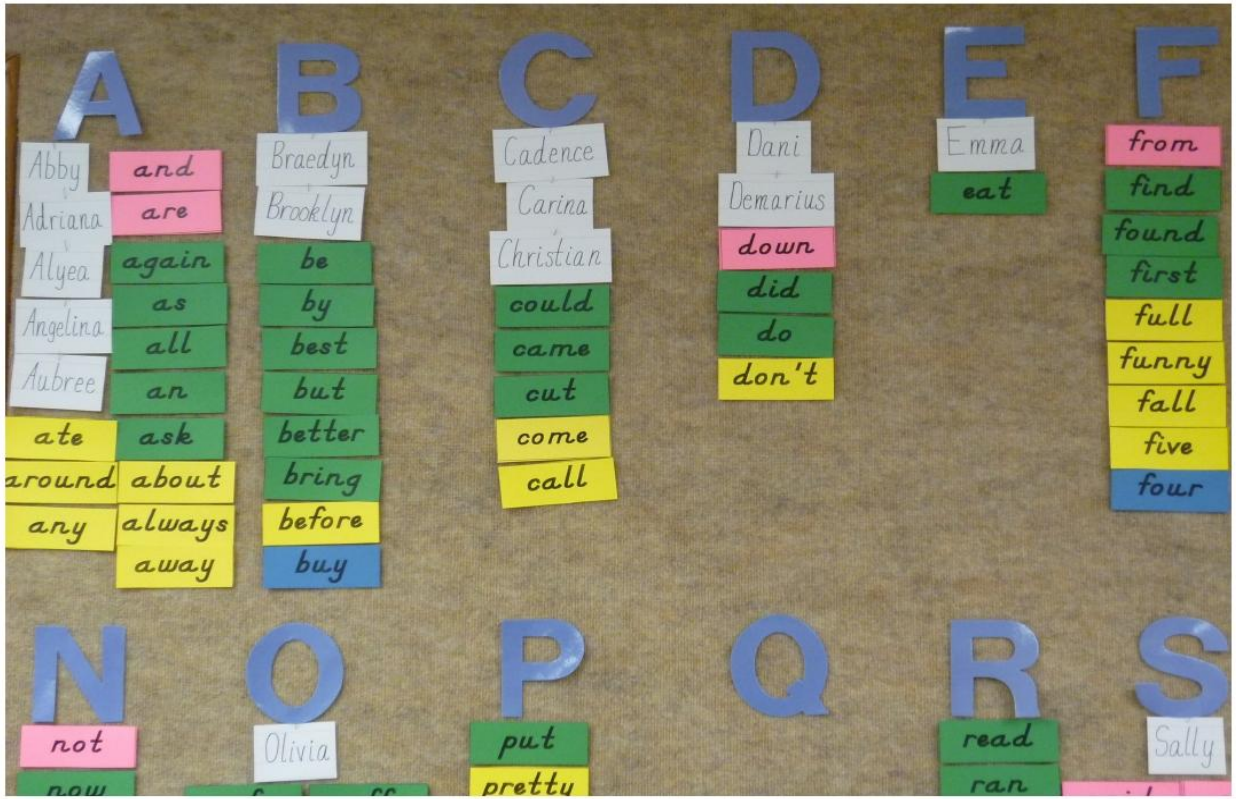
Spaghetti spaces between letters. Meatball spaces between words.

Appendix I
Writing With A Magic Line Poster

Authors use a magic line.

Appendix J

Authors Use the Word Wall



Appendix K
Writing with Someone Poster

Authors can write with someone.

Appendix L
Share Out Poster

Authors share their writing with others.

Appendix M

Publishing Poster

Authors publish their writing.